

Ans. Ans.

FROM AN OLD GARDEN



EDWARD
MAC DOWELL

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EDWARD B. EDWARDS DES.



To Mr. *Emilio Agramonte*

FROM AN OLD GARDEN

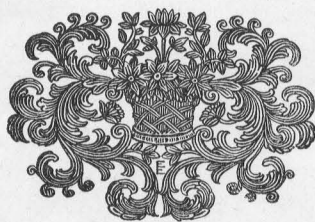
Six SONGS

Verses by *Margaret Deland*

Music by *Edward MacDowell*

Op. 26

Pr. \$1.00.net.



New York & G. Schirmer.

THE PANSY.

EDWARD MAC DOWELL, Op. 26.

Daintily, tenderly. (♩. = 66.)

Voice. *O dain - ty Pan - sy! hood - ed all in*

Piano. *p* *pp*

blue, *With chaste - ly fold - ing cloak of green, A*

pp *p*

maid whom E - ros nev - er knew, *Nor Love has*

p

seen! _____ I yet must fan - cy, scarce dreamt by thee, That

pp

2 Ped.

'neath thy most dis - creet - - est thought, — There lurks a *will* that

pp

p

2 Ped.

may be taught, By Love, — and me! _____ By

f

pp

p

pp poco rall.

Love, and me! _____

poco rall.

dolciss.

THE MYRTLE.

EDWARD MAC DOWELL, Op. 26.

Sadly, wearily. (♩. = 54.)

Voice.

The first system of the musical score. The voice part begins with a whole rest for four measures, followed by a half note on G4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melody in the right hand and chords in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4.

Its

cling-ing, mourn-ful leaves, I said,

Seem made to thatch a grave, A -

The second system of the musical score. The voice part continues with the lyrics "cling-ing, mourn-ful leaves, I said, Seem made to thatch a grave, A -". The piano accompaniment features a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The melody in the right hand is accompanied by chords in the left hand.

round the roots of cy-press-tree,

Too deep in gloom for sun — or breeze,

The third system of the musical score. The voice part continues with the lyrics "round the roots of cy-press-tree, Too deep in gloom for sun — or breeze,". The piano accompaniment continues with the same harmonic structure, featuring a melody in the right hand and chords in the left hand.

It lives to mourn the dead! — But when I

poco rubato.

kissed her name, I saw, A-bove the dear, dead maid, A star-ry flower of

poco a poco

poco a poco

rall. **Tempo I.** *mf* *p*

ten-der blue, A bit — of heav-en, shin-ing through The

rall. *p dolce.* *pp*

leaves — up — on — her grave!

lugubre. *pp* *2. Ped.*

✓ THE CLOVER.

EDWARD MAC DOWELL, Op. 26.

Voice. Sturdily, with feeling. (♩ = 80.)

O rud - dy Lov - er! O brave red clov - er!

Piano. *mf*

Didst think to win her Thou dost a - dore? She will not

love thee, She looks a - bove thee, The Dai - sy's gold doth move her

p *Slower.* *pp* *yet Slower.*

a tempo.

more! If gold can win her, Then Love's not in her,

a tempo.

mf *cresc.*

f *ff* *mf*

If gold can win her, Then Love's not in her, So leave the

ff rit.

Sin - ner, And sigh no more!

ff rit. *ff* *poco rit.*

THE YELLOW DAISY.

EDWARD MAC DOWELL, Op. 26.

Archly, yet with tenderness. (♩ = 132.)

Voice. *p* What's his heart? Sweet - -

Piano. *pp* *legg.* *con Ped.*

heart! What's his heart? What's his heart? ver - y. oft - en I've been told

Slower. *p* *a tempo.*

Slower. *p legato.* *p* *pp legg.* *a tempo.*

Of his yel - low, shining gold; But the gold's the smallest part Of a

poco rit. *Slower.* *rit.* *a tempo.*

poco rit. *p* *rit.* *a tempo.* *pp legg.*

hap - py love, Sweet-heart!

pp

Is it true, My dear, Is it true? Is it true? That his heart's a

p *pp* *Slower.* *rit.* *a tempo.*

Slower. *rit.* *a tempo.* *p legg.*

rusty brown, Nay, my Sweetheart! do not frown! Bet-ter know its brown and sere,

poco rit. *Slower.* *rit.*

Slower. *rit.* *poco rit.*

Now, than when too late, My dear!

a tempo. *poco rit.*

a tempo. *poco rit.* *p legg.*

THE BLUE-BELL.

EDWARD MAC DOWELL, Op. 26.

Voice. *Jocosely.* ♩ = 116.

In love— she fell, My

Piano. *ten. pp*

much Slower. *f* *p lightly.*

shy— Blue-bell, With a stroll— ing Bum—ble—Bee; He whispered low, "I

much Slower. *a tempo.* *p legg.*

love—you so! Sweet, give your heart to me!"

ten. pp leggieriss.

pp
"I love but you,—

ppp *legatiss.*
2 Ped.

poco rall. *p* *rall.*
And I'll be true,— Oh give me your heart,— your heart,— I

poco rall.
dolciss. *pp* *rall.*

rall. *mp* *Very Slowly.* *yet Slower.* *f* *Fast.* *ff*
pray!" She bent her head, "I will!" she said, When lo! —

Very Slowly. *yet Slower.* *Fast.*
pp *ppp* *f*

ff *Fast.*
he flew a - way.

ten. *ff* *ten.* *f* *Fast.* *m.d.* *m.s.*

THE MIGNONETTE.

EDWARD MAC DOWELL, Op. 26.

Quaintly: a la Minuet. ♩ = 126.

Voice. *p* A dame of

Piano. *p* *ten.*

high degree, Is she, Is she, The gen - tle Mign-o - nette,

mf

And at her side, In hon-est pride, Stands my sweet Boun-cing

dim.

demurely.

Bet. Her ker - - chief

p *pp* *dolce.* *pp*

folded neat, And sweet, Her bod-ice ro - sy-red;

mf cresc. *f*

My heart, she holds, In its soft folds, And yet — we

mf *p* *pp*

do — not wed! For

pp

once I raised mine eye Too high I loved fair Mign - o - nette! fair

pp

cresc.

mf

Detailed description: This system contains the first line of the song. The vocal melody is in G major (one sharp) and 4/4 time. It begins with a half note 'once', followed by quarter notes 'I', 'raised', 'mine', and 'eye'. After a half rest, it continues with quarter notes 'Too', 'high', 'I', 'loved', 'fair'. This is followed by a half note 'Mign - o - nette!' and a final half note 'fair'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *pp* at the end of the vocal line, *cresc.* over the piano accompaniment, and *mf* at the end of the system.

Mign-o-nette. She nev-er knew, She thought me true To hum - ble

p

Detailed description: This system contains the second line of the song. The vocal melody continues with a half note 'Mign-o-nette.', followed by quarter notes 'She', 'nev-er', 'knew,', 'She', 'thought', 'me', 'true', and a half note 'To'. The system ends with a half note 'hum - ble'. The piano accompaniment continues with chords and single notes. A dynamic of *p* is marked over the piano accompaniment.

Bouncing Bet. Sweet hope - less

p

pp

Detailed description: This system contains the third line of the song. The vocal melody begins with a half note 'Bouncing', followed by a half rest, then a half note 'Bet.'. After a half rest, it continues with a half note 'Sweet', followed by quarter notes 'hope - less'. The piano accompaniment continues with chords and single notes. Dynamics include *p* over the piano accompaniment and *pp* at the end of the system.

Love,— if wise Soon dies, And, "here's a maid," I —

cresc. *ff*

cresc. *ff*

said, "She's low-ly fair, And waits,— I swear"— And yet I

p *rit.*

p *rit.*

do not wed!

pp

a tempo.

dim. *pp* *rit.* *m.s.*